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## KUNKEL'S Musical Review

JANUARY, 1906

Vol. 31

Whole No. 308

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  - a) Sonatino No. 31 (Theme and Variations).....Beethoven
  - b) Love's Devotion (Romanza) Goldbeck
  - c) Autumn (Waltz).....Chopin
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  - e) Barcarolle and Chimes (Recollections of Venice).....Listz
 Charles Kunkel.
3. Piano Duet.
  - a) Norwegian Dance .....Grieg
  - b) Canzonetta .....Mendelssohn
  - c) Scotch Dance .....Chopin
 Charles Kunkel and Charles Jacob Kunkel.

4. Violin Solo. Caprice de Concert, Op. 6 .....Musin
5. Piano Solo. "Massa's in the Cold, Cold Ground." Concert Paraphrase on Stephen Collins Foster's Melody .....Kunkel
6. Piano Duet.
 

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JOSEF HOFMANN, the pianist, was quietly married to Mrs. Marie Eustis at Aix-les-Bains, France.

Mrs. Eustis is a daughter of James Eustis, former Ambassador of France, and a member of the colony at Westbury, L. I. Some years ago she divorced her husband, George Peabody Eustis. She is an attractive and beautiful woman, devoted to music.

Josef Hofmann is in his twenty-eighth year.

When eight years old he attracted the attention of Rubinstein, and soon became famous as a marvelous child pianist. He will make a concert tour of the United States this winter.

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# MUSICAL REVIEW

JANUARY, 1906.

KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

Vol. 31

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THOMAS M. HYLAND, EDITOR

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## THE EAR.

In order to understand the manner in which the sensation of sound is transmitted to the brain, it is necessary to make a cursory investigation of the organ of hearing—the ear.

For descriptive purposes, says the *Musical Enterprise*, the human ear may be divided into three parts—external, middle and internal.

The external ear consists of the visible lobe of cartilage (auricle), and the tube leading therefrom, which is directed inwards and slightly forwards, and is about an inch and a quarter long, is called the external meatus, and is closed at its inner extremity by the tympanum, or ear drum, which is set in vibration by the sound waves which strike upon it.

The middle ear is a cavity in the wall of the skull, called the tympanic cavity, and is separated from the external ear by the tympanum. The air in the tympanic cavity is kept in free communication with the outer air by the Eustachian tube, which leads to the upper part of the throat. On the inner side of the tympanic cavity, opposite the tympanum, are two small apertures, both closed with membrane. The upper one is called from its shape the *fenestra ovalis* (oval window), and the lower the *fenestra rotunda* (round window). A chain of small articulated bones—called the malleus (hammer), the incus (anvil) and the stapes (stirrup) are suspended across the tympanic cavity, connecting the tympanum with the *fenestra ovalis*. Through this chain of bones any vibration of the tympanum is instantly communicated to the *fenestra ovalis*.

The internal ear is extremely complicated and difficult to describe without drawings, but consists essentially of a membranous bag filled with a liquid called *endolymph*; this bag floats in another liquid called *perilymph*, and all

contained in a bony cavity separated from the middle ear by the membranes of the round and oval “windows” referred to above. The ultimate fibers of the auditory nerve ramify on the walls of the membranous bag at the internal ear and project into the *endolymph* contained therein. The internal ear terminates in a small bony tube coiled like a snail’s shell, called the cochlea.

The most important and delicate part of the cochlea is a series of radial fibers. (Fibers of Corti) gradually increasing in length, like the strings of a harp. Helmholtz assumes that each of these fibers (of which there are about 3,000, or about 400 to the octave) is tuned to a certain note and capable of taking up its vibratory motion, which it transmits to a nerve ending. According to this theory, what we term “a good ear” for *pitch* depends on the degree of sensitiveness of these fibers. By this theory also we may account for the fact that some sounds are too deep and other sounds too high to be heard. Sounds too deep are inaudible, because there are no fibers in the cochlea long enough to respond to their vibrations. Sounds too high are inaudible because the cochlea contains no fibers short enough to respond to them.

Briefly stated, then, the sensation of sound is transmitted to the brain by the following process: The alternate condensations and rarefactions (vibrations) of the sound waves enter the external ear, strike the tympanum and set it in vibration. These vibrations are transmitted by the chain of small bones to the *fenestra ovalis*, thence to the complicated middle ear through the organs at which they finally reach the auditory nerves leading to the brain.

## CONRIED STARS TO SING IN ST. LOUIS.

The great Conried Metropolitan Opera House Co. will sing in St. Louis this season. Manager Short, of the Olympic, has just completed arrangements by which this organization is to be brought to his big playhouse some time next spring for an engagement of three days, the number of performances not yet having been fixed.

This means that St. Louis will hear the wonderful Caruso and the marvelous Van Rooy, along with Sembrich, Nordica, Eames, Fromstad, Walker, Louise Homer, Knoté, Burgess-taller, Scotti, Geritz, Blass, Journet, Pol Plan-

con, Bertha Morena and Petrazzini. For there will be at least four performances, with the chances in favor of more, and the stars of the Metropolitan Company will figure in the several casts.

It is not yet settled as to what operas will be selected for the St. Louis engagement. The metropolitan repertoire includes more than 30, with two ballets, and it is understood that the selections for St. Louis will be so made as to constitute the strongest possible offering. The immense Metropolitan Opera House orchestra, under its three leaders, Hertz, Vigna and Franko, will also be heard.

The closing of this contract with Mr. Conried gives St. Louis a delightful prospect of opera. At the Century, also in the spring, there will be a week’s engagement of Henry W. Savage’s English Grand Opera Co., during which “The Valkyrie” will be produced, the first of the Nibelungen Ring music-dramas to be given in English in this country. The leading singers of this organization are Millicent Brennan, Gertrude Remenyi, Mathilde Metz, Helen Petre and Moriaria Serena, sopranos; Claude Albright, Margaret Crawford, Winifred Baldwin, Flora Fitzgerald and Rita Newman, mezzo-sopranos and contraltos; Alfred Best, Francis Macleman, Stephen Jungman, Joseph F. Sheehan and William Wegener, tenors; Arthur Deane, Thomas D. Richards, Wilfred Goff and George White, baritones, and Martin L. Bowman, Ottley Cranston, Richard Jones, Robert Kent Parker, Joseph Parsons and Arthur D. Woods, bassos.

## ARTHUR R. RUBINSTEIN.

**A** The announcement of the coming of Arthur Rubinstein, the great Polish pianist, who is to make a tour of this country with the Knabe piano, has aroused deep interest among music lovers. The latest experience of this artist in Russia must provoke the ready sympathies of our people. When the Czar’s proclamation was spread before the world, assuring greater freedom to his subjects and liberty to certain classes of political convicts, Arthur Rubinstein thought that the day had come when his long-imprisoned brother would return from Siberia. Being a Jew, he had to surmount numerous difficulties and prejudices, but he was eventually assured by a friendly official at Lodz, Rubinstein’s birthplace, that his brother might be liberated.

At this news Rubinstein immediately cancelled his concert tour of the principal German cities, which he was then filling, and immediately hastened to Russia.

He arrived at Warsaw during a riot, and a few hours later was arrested as a Polish suspect. The lack of identification papers put the pianist in a great predicament, and he appealed with much difficulty to the Lodz authorities. Meanwhile, Warsaw intrigue had done its work, and the friendly Lodz official was as powerless to help Rubinstein out of his scrape as he had been eager in assisting him. Rubinstein was detained in Warsaw for several days and then given peremptory orders to leave his native soil within twenty-four hours. Naturally, he was crushed by his keen disappointment and sad experience, but he cables his American manager that the tour here will begin on January 8th in New York, as originally arranged.

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Rubinstein's first American tour with the Knabe piano will take him from the Atlantic to the Pacific, and from Canada to Mexico.

#### A GREAT COMPOSER'S INSPIRATION.

At last Wagner was possessed by "das furchtbare Schmitz," which was essential to the composition of Acts II and III of "Tristan." On November 1 he even had thoughts of suicide. He wrote the music with the gold pen presented to him by Mathilde. The third act was written with as great passion as the second. Wagner, in his uncomfortable hotel at Lucerne, became Tristan tossing on his couch at Karel. Then we find him weeping while he composes Kurwenal's words, "Auf eig'ner Weid' und Wonne," etc. On May 9, however, he had been sticking for a week over the passage preceding "Sterbend lag ich stumm in Kahn," but the provident Mathilde sent him a package of zwieback. He dipped the "sweet, familiar rusk" in milk and consumed them,

and the gates of inspiration were opened again. "God, what the proper rusk can do!" he exclaims. Thus "Tristan" was composed.—Wagner's Letters to Mathilde Wesendonck.

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# E NSEMBLE PLAYING.

Ensemble playing is one of the very greatest aids the student can have in the pursuit of a musical education.

In the first place, says an exchange, it familiarizes him with music that he would otherwise know absolutely nothing about, and in the second place it sharpens his wits wonderfully to be obliged to keep in touch musically with two or perhaps three persons at the same moment.

The term "ensemble" means, as the pupil probably knows, "together," and, literally, duets come under this head, but the generally accepted meaning of "ensemble playing" refers to trios, quartets and quintets.

Some of the most beautiful music ever composed was written in trio, and much orchestral music has been rearranged for the purpose of being played in this way, so there is really no end to the beautiful things one may find in this kind of research.

Let the student gather about him a little circle of congenial musical friends, and if possible let there be one who plays the violin and one who plays the violoncello. If he can number among his friends some one who plays the double bass and some one who plays the organ he is lucky indeed, and the prospect of great musical enjoyment opens wide before him.

In order to acquire the best results, regularity is as necessary in this sort of playing as in any other. Therefore, let him organize a little club, of which the avowed purpose is music reading and study. Let the members meet once a week regularly, and if they are moved to "study up" their parts during the week by themselves so much the better for everyone.

The ordinary "string quartet" is made up of a violin, second violin, viola and violoncello. The first violin represents the soprano, second violin the alto, viola the tenor and violoncello the bass voice. It is often difficult though to get together people who play, even a little, on these instruments among one's personal friends, and a trio, composed of piano, violin and cello, or violin, piano and organ will be found an ideal combination. Let the members always choose good music. Not difficult music, at first—the easier the better—until the performers become accustomed to playing together; but let the music be always something that is worth while, and let it be chosen from the different masters, so that the players may become familiar with all styles. Haydn is the greatest model for the string quartet (the piano or organ can always play the fourth part in the quartet, if preferred). Mozart, Beethoven, Spohr, Mendelssohn, Schumann and Schubert have all written exquisite quartets, quintets and trios, and there are other more modern writers, too numerous to mention.

Let the choosing of the music fall to the member of the club who is, musically, the most well read, and let him, always, seek to find the music that is most elevating and inspiring, for

the broadening process must go on in this, as in all other forms of musical education.

Each member of the trio (or quartet, as the case may be) must be as conscientious in his part of the performance as if he were playing a solo. He must try to grasp the idea of the composer, must heed all the marks of phrasing, and must do his part toward welding together a perfect whole from the three separate parts. Unless each member does this conscientiously and refrains from trying to make a solo of his own particular part, the trio will be the expression of three separate and antagonistic minds, instead of the representation of one mind, as it should be.

All mothers should encourage the introduction of ensemble music into their homes, for there is no surer and happier way of strengthening the bonds which keep the family circle intact. If the home is made attractive the boys and girls will not be anxious to leave it, but will, instead, bring their young friends to swell the circle. Each member of the family must do his and her part, but it rests entirely with the parents whether such gatherings shall be made a success or not. If the sons and daughters feel that their parents are tired and bored, the whole inspiration of the evening is gone—they will become tired and bored as well, and will feel that the coming of their young friends is regarded as more or less of an intrusion. If, on the contrary, the father and mother take

part in the performance, or at least oversee the little musicals, and display keen interest therein, the whole thing is transformed and the musical evenings at home become something to be looked forward to all week.

TONE is more important than technic, and yet it is the perfection, the essence, of technic. Everyone seems to be striving for technic, whatever instrument they play, and neglecting the very first detail of the work. One rich, clear, carrying tone is worth more than an entire movement from a concerto played without quality or power. I would rather pay a dollar to hear a great pianist or violinist play scales than to have to listen to many a concert player whose idea of creditable performance is to get all the notes of a difficult classic or modern composition. Music must be made up of pleasing sounds only, and the more pleasing the sounds the more appropriately may the word music be applied to it. There is music in the brook, the sighing wind, the rustling leaves, the storm at sea, and in the soul of the musician. To expect to pick music off a sheet of music paper is folly. The pianola does that as well as it can, but there is very much lacking. No matter what musical instrument you intend to master, devote part of every day's practice to tone production, just as the vocal pupils are compelled to do, if they are ever to amount to anything in their chosen art.

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## DA NCING WAVELETS.

## IMPROVPTU.

CHARLES KUNKEL.

The image shows a page of sheet music for piano, page 112, in the section 'Allegretto.' The music is in 2/4 time and consists of four systems of two staves each. The top staff is for the right hand (L.H.) and the bottom staff is for the left hand (R.H.). The notation includes various dynamics such as 'p' (piano), 'f' (forte), and 's' (sforzando). The right hand part features a continuous pattern of sixteenth-note chords. The left hand part includes sustained notes and occasional eighth-note chords. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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1964-7

Edition Kunkel

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3

L.H.

L.H.

L.H.

L.H.

cresc.

cresc.

feresc.

ff

ff

L.H.

L.H.

L.H.

L.H.

8.

L.H.

L.H.

L.H.

L.H.

L.H.



8.

una corda.

8.

tre corde.

8.

una corda.

8.

tre corde.

8.

L.H.

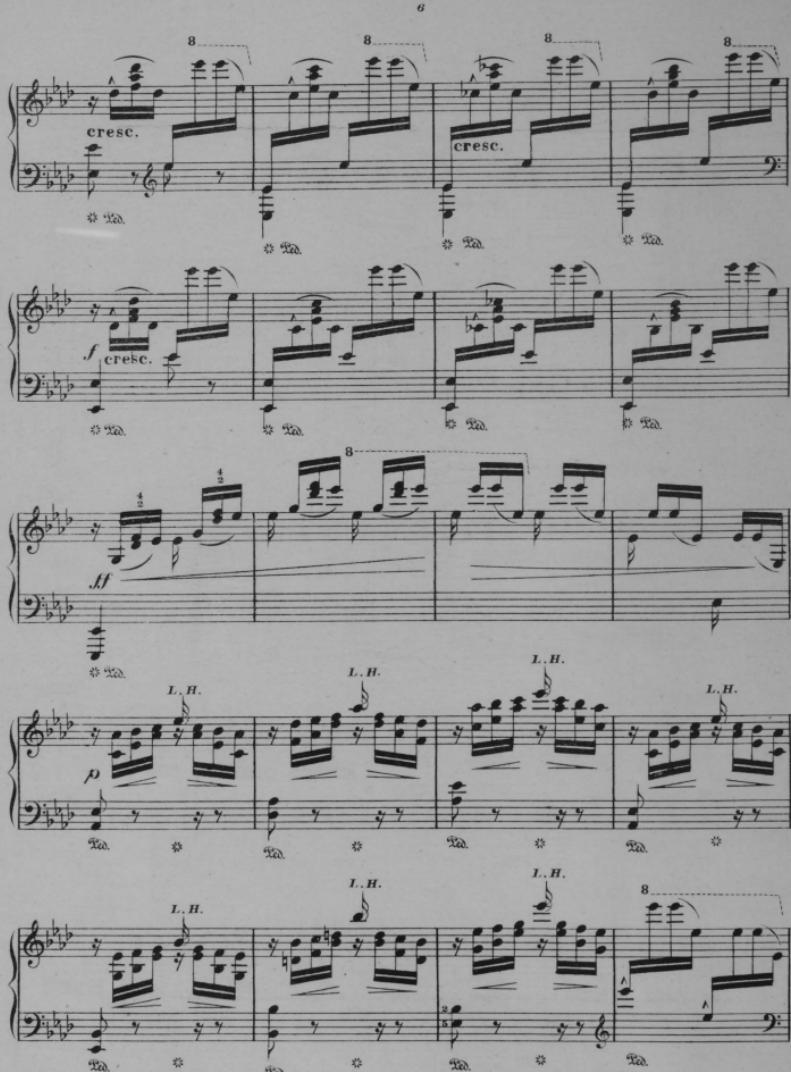
mf

L.H.

L.H.

L.H.

L.H.



7

una corda. L.H.

L.H.

L.H.

L.H.

L.H.

tre corde. L.H.

L.H.

8

L.H.

L.H.

L.H.

L.H.

una corda. L.H. L.H.

# CAPRICE de CONCERT.

N<sup>o</sup> III.

John W. Boone.

Vivo  $\text{♩} = 112$ . Ben misurato. (Well measured.)

The image shows a page of organ sheet music. It consists of five staves of music, each with a treble clef and a bass clef. The music is in 2/4 time and includes various dynamics such as 'f' (fortissimo), 'p' (pianissimo), and 'cres.' (crescendo). There are also markings for the pedal, indicated by 'Ped.' and an asterisk (\*). The music is divided into measures by vertical bar lines. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a piano dynamic (p). The fourth staff begins with a piano dynamic (p). The fifth staff begins with a piano dynamic (p). The music continues with a series of measures, each starting with a piano dynamic (p) and followed by a forte dynamic (f). The music is written in a clear, legible font, and the staves are well-spaced for readability.

**Giocoso.** (*Joyful - mirthful.*)



Vivamente. (Lively, briskly.)

8-----

Ped. \* Ped. \*

8-----

Ped. \* Ped. \*

8-----

Ped. \* Ped. \*

8-----

Ped. \* Ped. \*

8-----

Ped. \* Ped. \*

The image shows a page of organ sheet music, page 8, containing measures 8 through 15. The music is in 2/4 time and 3 flats. The first system starts with a forte dynamic (f) and features a continuous bass line with 'Ped.' and asterisk markings below the notes. The second system begins with a dynamic of 8 and continues the bass line with similar markings. The music is highly rhythmic, with many sixteenth-note patterns and sustained notes.

*a tempo.**Giocoso.*



## ALICE WHERE ART THOU?

(TRANSCRIPTION.)

CHARLES KUNKEL.

Moderato.  $\text{♩} = 80$

CHARLES KUNKEL.

Moderato.  $\text{♩} = 80$

CHARLES KUNKEL.

Volante (Flying.)

19 22



8. rit.

6 dolcissimo.

*Appuna corda*



20

21

22

rit.

*a tempo.*

*pp una corda.*

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.

*tre corde.*

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.

\*\*\*. \*\*\*. \*\*\*. \*\*\*. \*\*\*.



27

ff

p

ff

p

ff

ff

ff

p

ff

ff

p

ff

## DANSE FANTASTIQUE.

C. A. Preyer 0p.8

**animato.**

*mf*

*Ped.* *\** *Ped.*

**8**

*ff* *dim.* *rit.* *p*

*Ped.* *\** *Ped.*

**8**

*Ped.* *\** *Ped.*

**8**

*ff* *p*

*Ped.* *\** *Ped.*

*CRPES.*

*Ped.* *\** *Ped.*

*dimin.*

*Ped.* *\** *Ped.*

**995 - 4**

*cantabile.*

*ten.*

*ten.*

*cren.*

*dim.*

*con ferore.*

*con espressione.*

*Tempo primo.*

8

8

8

8

8

8

*Largamente.*

995 - 4

995 - 5

# INTERMEZZO SINFONICO.

## CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

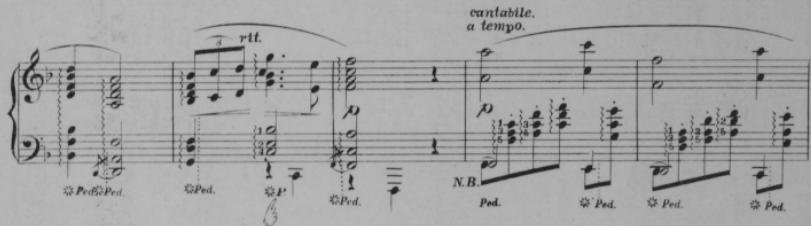
Andante sostenuto  $\text{d} = 56.$

Pietro Mascagni.



To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

*cantabile.*  
*a tempo.*



*The P* signifies Pedal.

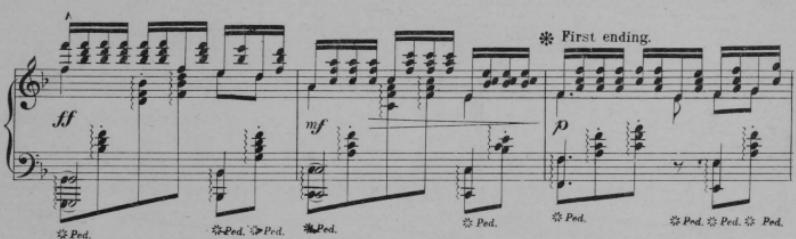
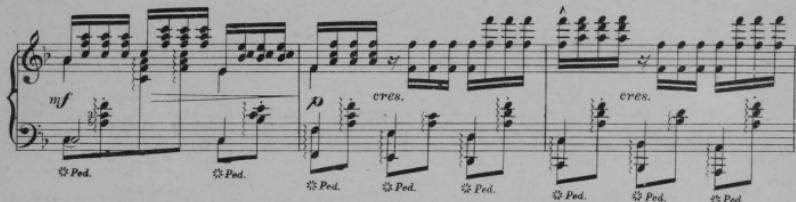
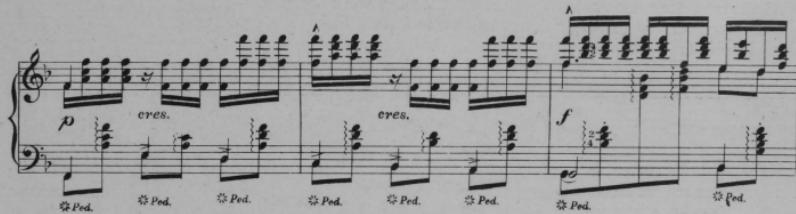
Edition Kunkel.

Copyright - Kunkel Bros. 1891.

1876-5



*delicatamente.*



\* This composition has two endings. The choice is left with the performer.  
1376.5

# OUR BOYS.

UNSERE JUNGEN.

(FANFARE MILITAIRE.)

Notes marked with an arrow (↓) must be struck from the wrist.

Secondo.

Otto Anschütz.

*Tempo di Marcia. ♩-132.*

992-3

## OUR BOYS.

## UNSERE JUNGEN.

( FANFARE MILITAIRE.)

Notes marked with an arrow (↓) must be struck from the wrist.

Otto Anschütz

Tempo di Marcia 4-132.

Primo.

### **Giocoso.**

The image shows a page of musical notation for a piano or organ, specifically for the piece 'Tempo di Marcia d-132.' by Gioacchino Rossini. The music is arranged in five staves. The top staff is in treble clef, the second and third staves are in bass clef, and the fourth and fifth staves are also in bass clef, likely representing the basso continuo line. The notation includes various dynamics such as 'f' (fortissimo), 'ten.' (tenuto), 'cres.' (crescendo), and 'secondo.' (second ending). Performance instructions like 'Ped.' (pedal) and 'Ped. \*' are placed under specific notes. The music is in 2/4 time and features a mix of eighth and sixteenth-note patterns. The page number '992-8' is visible at the bottom right.



## Primo.

35

Primo.

1 2 cantabile.

Tromba.

Tromba.

Tromba.

Tromba.

992-8

## Secondo

37

Primo.

The runs thus marked may be omitted.

992-8

## Secondo.

Secondo.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*cres.*

*f* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*

*f*

*accel.*

*ff* *ff*

Ped. \* Ped.

### Primo.



## MAZEPPA.

*Galop de Concert.*

A. Strelezki.

Secondo.

*Tempo di Galop.* ♩ = 144

## MAZEPPA.

*Galop de Concert.*

A. Strelezki.

*Tempo di Galop. ♩ - 144.*

Primo.

The music is arranged for piano and consists of five staves. The first four staves are for the right hand (treble clef) and the fifth staff is for the left hand (bass clef). The music is in common time (indicated by a '♩'). The tempo is marked as 'Tempo di Galop. ♩ - 144.' The dynamics include 'ff' (fortissimo), 'p' (pianissimo), and 'rapido'. Pedaling is indicated by 'Ped.' and 'Ped. ♫'. Measure numbers 8, 12, and 16 are marked above the staves. The music features various rhythmic patterns, including sixteenth-note chords and eighth-note patterns. The right hand staff includes a dynamic instruction 'ff' with a bracket over a series of eighth-note chords.

### Secondo.

Primo.

## Secondo.

*Poco più lento.*

## Primo.



## Cantabile.

Poco più lento.

secondo.

tranne.

Ped.

Ped.



## Secondo.

## Primo.

### Secondo,

## Primo

The image shows a page of sheet music for a piano piece, specifically the 'Primo' part. The music is arranged in five staves, each with a treble clef and a key signature of one sharp. The first staff features a dynamic of 'ff' and pedaling instructions 'Ped.' and 'Ped. \*'. The second staff is marked 'rapido.' and 'ff', with fingerings '12' and 'Ped.' and 'Ped. \*'. The third staff has a dynamic of 'ff' and pedaling 'Ped.' and 'Ped. \*'. The fourth staff begins with '32 OR 32' and a dynamic 'mf', followed by 'Ped.' and 'Ped. \*'. The fifth staff has a dynamic 'mf' and pedaling 'Ped.' and 'Ped. \*'. The sixth staff concludes the page with a dynamic 'p' and pedaling 'Ped.' and 'Ped. \*'. The music is characterized by its complexity, with dense chords and intricate fingerings.

## Secondo.



## MOONLIGHT ON THE MISSISSIPPI.

## REVERIE.

To insure a refined and scholarly rendition of the piece,  
the artistic use of the pedal as indicated is imperative.

Lucien Becker Op. 5.

Moderato  $\text{d} = 92$ .

N.B. The "P" signifies  $\text{pedal}$ .

1873 - 5

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Edition Kunkel.

Entered Stationer's Hall.

Legato.

cres.

1 8- 2 8-

1878-5

Sheet music for piano, page 54, featuring six staves of musical notation. The music is in 3/4 time and includes the following performance instructions and dynamics:

- Staff 1: *meno mosso.*, *con dritto.* Measures 1-10.
- Staff 2: *mf*. Measures 11-12.
- Staff 3: *cres.* Measures 13-14.
- Staff 4: *1.* Measures 15-16.
- Staff 5: *2.* Measures 17-18.
- Staff 6: *cres.* Measures 19-20.
- Staff 7: *rt.* Measures 21-22.
- Staff 8: *1.* Measures 23-24.
- Staff 9: *2.* Measures 25-26.
- Staff 10: *cres.* Measures 27-28.
- Staff 11: *rt.* Measures 29-30.
- Staff 12: *1.* Measures 31-32.
- Staff 13: *2.* Measures 33-34.
- Staff 14: *cres.* Measures 35-36.
- Staff 15: *rt.* Measures 37-38.
- Staff 16: *1.* Measures 39-40.
- Staff 17: *2.* Measures 41-42.
- Staff 18: *cres.* Measures 43-44.
- Staff 19: *rt.* Measures 45-46.
- Staff 20: *1.* Measures 47-48.
- Staff 21: *2.* Measures 49-50.
- Staff 22: *cres.* Measures 51-52.
- Staff 23: *rt.* Measures 53-54.
- Staff 24: *1.* Measures 55-56.
- Staff 25: *2.* Measures 57-58.
- Staff 26: *cres.* Measures 59-60.
- Staff 27: *rt.* Measures 61-62.
- Staff 28: *1.* Measures 63-64.
- Staff 29: *2.* Measures 65-66.
- Staff 30: *cres.* Measures 67-68.
- Staff 31: *rt.* Measures 69-70.
- Staff 32: *1.* Measures 71-72.
- Staff 33: *2.* Measures 73-74.
- Staff 34: *cres.* Measures 75-76.
- Staff 35: *rt.* Measures 77-78.
- Staff 36: *1.* Measures 79-80.
- Staff 37: *2.* Measures 81-82.
- Staff 38: *cres.* Measures 83-84.
- Staff 39: *rt.* Measures 85-86.
- Staff 40: *1.* Measures 87-88.
- Staff 41: *2.* Measures 89-90.
- Staff 42: *cres.* Measures 91-92.
- Staff 43: *rt.* Measures 93-94.
- Staff 44: *1.* Measures 95-96.
- Staff 45: *2.* Measures 97-98.
- Staff 46: *cres.* Measures 99-100.
- Staff 47: *rt.* Measures 101-102.
- Staff 48: *1.* Measures 103-104.
- Staff 49: *2.* Measures 105-106.
- Staff 50: *cres.* Measures 107-108.
- Staff 51: *rt.* Measures 109-110.
- Staff 52: *1.* Measures 111-112.
- Staff 53: *2.* Measures 113-114.
- Staff 54: *cres.* Measures 115-116.
- Staff 55: *rt.* Measures 117-118.
- Staff 56: *1.* Measures 119-120.
- Staff 57: *2.* Measures 121-122.
- Staff 58: *cres.* Measures 123-124.
- Staff 59: *rt.* Measures 125-126.
- Staff 60: *1.* Measures 127-128.
- Staff 61: *2.* Measures 129-130.
- Staff 62: *cres.* Measures 131-132.
- Staff 63: *rt.* Measures 133-134.
- Staff 64: *1.* Measures 135-136.
- Staff 65: *2.* Measures 137-138.
- Staff 66: *cres.* Measures 139-140.
- Staff 67: *rt.* Measures 141-142.
- Staff 68: *1.* Measures 143-144.
- Staff 69: *2.* Measures 145-146.
- Staff 70: *cres.* Measures 147-148.
- Staff 71: *rt.* Measures 149-150.
- Staff 72: *1.* Measures 151-152.
- Staff 73: *2.* Measures 153-154.
- Staff 74: *cres.* Measures 155-156.
- Staff 75: *rt.* Measures 157-158.
- Staff 76: *1.* Measures 159-160.
- Staff 77: *2.* Measures 161-162.
- Staff 78: *cres.* Measures 163-164.
- Staff 79: *rt.* Measures 165-166.
- Staff 80: *1.* Measures 167-168.
- Staff 81: *2.* Measures 169-170.
- Staff 82: *cres.* Measures 171-172.
- Staff 83: *rt.* Measures 173-174.
- Staff 84: *1.* Measures 175-176.
- Staff 85: *2.* Measures 177-178.
- Staff 86: *cres.* Measures 179-180.
- Staff 87: *rt.* Measures 181-182.
- Staff 88: *1.* Measures 183-184.
- Staff 89: *2.* Measures 185-186.
- Staff 90: *cres.* Measures 187-188.
- Staff 91: *rt.* Measures 189-190.
- Staff 92: *1.* Measures 191-192.
- Staff 93: *2.* Measures 193-194.
- Staff 94: *cres.* Measures 195-196.
- Staff 95: *rt.* Measures 197-198.
- Staff 96: *1.* Measures 199-200.
- Staff 97: *2.* Measures 201-202.
- Staff 98: *cres.* Measures 203-204.
- Staff 99: *rt.* Measures 205-206.
- Staff 100: *1.* Measures 207-208.
- Staff 101: *2.* Measures 209-210.
- Staff 102: *cres.* Measures 211-212.
- Staff 103: *rt.* Measures 213-214.
- Staff 104: *1.* Measures 215-216.
- Staff 105: *2.* Measures 217-218.
- Staff 106: *cres.* Measures 219-220.
- Staff 107: *rt.* Measures 221-222.
- Staff 108: *1.* Measures 223-224.
- Staff 109: *2.* Measures 225-226.
- Staff 110: *cres.* Measures 227-228.
- Staff 111: *rt.* Measures 229-230.
- Staff 112: *1.* Measures 231-232.
- Staff 113: *2.* Measures 233-234.
- Staff 114: *cres.* Measures 235-236.
- Staff 115: *rt.* Measures 237-238.
- Staff 116: *1.* Measures 239-240.
- Staff 117: *2.* Measures 241-242.
- Staff 118: *cres.* Measures 243-244.
- Staff 119: *rt.* Measures 245-246.
- Staff 120: *1.* Measures 247-248.
- Staff 121: *2.* Measures 249-250.
- Staff 122: *cres.* Measures 251-252.
- Staff 123: *rt.* Measures 253-254.
- Staff 124: *1.* Measures 255-256.
- Staff 125: *2.* Measures 257-258.
- Staff 126: *cres.* Measures 259-260.
- Staff 127: *rt.* Measures 261-262.
- Staff 128: *1.* Measures 263-264.
- Staff 129: *2.* Measures 265-266.
- Staff 130: *cres.* Measures 267-268.
- Staff 131: *rt.* Measures 269-270.
- Staff 132: *1.* Measures 271-272.
- Staff 133: *2.* Measures 273-274.
- Staff 134: *cres.* Measures 275-276.
- Staff 135: *rt.* Measures 277-278.
- Staff 136: *1.* Measures 279-280.
- Staff 137: *2.* Measures 281-282.
- Staff 138: *cres.* Measures 283-284.
- Staff 139: *rt.* Measures 285-286.
- Staff 140: *1.* Measures 287-288.
- Staff 141: *2.* Measures 289-290.
- Staff 142: *cres.* Measures 291-292.
- Staff 143: *rt.* Measures 293-294.
- Staff 144: *1.* Measures 295-296.
- Staff 145: *2.* Measures 297-298.
- Staff 146: *cres.* Measures 299-300.
- Staff 147: *rt.* Measures 301-302.
- Staff 148: *1.* Measures 303-304.
- Staff 149: *2.* Measures 305-306.
- Staff 150: *cres.* Measures 307-308.
- Staff 151: *rt.* Measures 309-310.
- Staff 152: *1.* Measures 311-312.
- Staff 153: *2.* Measures 313-314.
- Staff 154: *cres.* Measures 315-316.
- Staff 155: *rt.* Measures 317-318.
- Staff 156: *1.* Measures 319-320.
- Staff 157: *2.* Measures 321-322.
- Staff 158: *cres.* Measures 323-324.
- Staff 159: *rt.* Measures 325-326.
- Staff 160: *1.* Measures 327-328.
- Staff 161: *2.* Measures 329-330.
- Staff 162: *cres.* Measures 331-332.
- Staff 163: *rt.* Measures 333-334.
- Staff 164: *1.* Measures 335-336.
- Staff 165: *2.* Measures 337-338.
- Staff 166: *cres.* Measures 339-340.
- Staff 167: *rt.* Measures 341-342.
- Staff 168: *1.* Measures 343-344.
- Staff 169: *2.* Measures 345-346.
- Staff 170: *cres.* Measures 347-348.
- Staff 171: *rt.* Measures 349-350.
- Staff 172: *1.* Measures 351-352.
- Staff 173: *2.* Measures 353-354.
- Staff 174: *cres.* Measures 355-356.
- Staff 175: *rt.* Measures 357-358.
- Staff 176: *1.* Measures 359-360.
- Staff 177: *2.* Measures 361-362.
- Staff 178: *cres.* Measures 363-364.
- Staff 179: *rt.* Measures 365-366.
- Staff 180: *1.* Measures 367-368.
- Staff 181: *2.* Measures 369-370.
- Staff 182: *cres.* Measures 371-372.
- Staff 183: *rt.* Measures 373-374.
- Staff 184: *1.* Measures 375-376.
- Staff 185: *2.* Measures 377-378.
- Staff 186: *cres.* Measures 379-380.
- Staff 187: *rt.* Measures 381-382.
- Staff 188: *1.* Measures 383-384.
- Staff 189: *2.* Measures 385-386.
- Staff 190: *cres.* Measures 387-388.
- Staff 191: *rt.* Measures 389-390.
- Staff 192: *1.* Measures 391-392.
- Staff 193: *2.* Measures 393-394.
- Staff 194: *cres.* Measures 395-396.
- Staff 195: *rt.* Measures 397-398.
- Staff 196: *1.* Measures 399-400.
- Staff 197: *2.* Measures 401-402.
- Staff 198: *cres.* Measures 403-404.
- Staff 199: *rt.* Measures 405-406.
- Staff 200: *1.* Measures 407-408.
- Staff 201: *2.* Measures 409-410.
- Staff 202: *cres.* Measures 411-412.
- Staff 203: *rt.* Measures 413-414.
- Staff 204: *1.* Measures 415-416.
- Staff 205: *2.* Measures 417-418.
- Staff 206: *cres.* Measures 419-420.
- Staff 207: *rt.* Measures 421-422.
- Staff 208: *1.* Measures 423-424.
- Staff 209: *2.* Measures 425-426.
- Staff 210: *cres.* Measures 427-428.
- Staff 211: *rt.* Measures 429-430.
- Staff 212: *1.* Measures 431-432.
- Staff 213: *2.* Measures 433-434.
- Staff 214: *cres.* Measures 435-436.
- Staff 215: *rt.* Measures 437-438.
- Staff 216: *1.* Measures 439-440.
- Staff 217: *2.* Measures 441-442.
- Staff 218: *cres.* Measures 443-444.
- Staff 219: *rt.* Measures 445-446.
- Staff 220: *1.* Measures 447-448.
- Staff 221: *2.* Measures 449-450.
- Staff 222: *cres.* Measures 451-452.
- Staff 223: *rt.* Measures 453-454.
- Staff 224: *1.* Measures 455-456.
- Staff 225: *2.* Measures 457-458.
- Staff 226: *cres.* Measures 459-460.
- Staff 227: *rt.* Measures 461-462.
- Staff 228: *1.* Measures 463-464.
- Staff 229: *2.* Measures 465-466.
- Staff 230: *cres.* Measures 467-468.
- Staff 231: *rt.* Measures 469-470.
- Staff 232: *1.* Measures 471-472.
- Staff 233: *2.* Measures 473-474.
- Staff 234: *cres.* Measures 475-476.
- Staff 235: *rt.* Measures 477-478.
- Staff 236: *1.* Measures 479-480.
- Staff 237: *2.* Measures 481-482.
- Staff 238: *cres.* Measures 483-484.
- Staff 239: *rt.* Measures 485-486.
- Staff 240: *1.* Measures 487-488.
- Staff 241: *2.* Measures 489-490.
- Staff 242: *cres.* Measures 491-492.
- Staff 243: *rt.* Measures 493-494.
- Staff 244: *1.* Measures 495-496.
- Staff 245: *2.* Measures 497-498.
- Staff 246: *cres.* Measures 499-500.
- Staff 247: *rt.* Measures 501-502.
- Staff 248: *1.* Measures 503-504.
- Staff 249: *2.* Measures 505-506.
- Staff 250: *cres.* Measures 507-508.
- Staff 251: *rt.* Measures 509-510.
- Staff 252: *1.* Measures 511-512.
- Staff 253: *2.* Measures 513-514.
- Staff 254: *cres.* Measures 515-516.
- Staff 255: *rt.* Measures 517-518.
- Staff 256: *1.* Measures 519-520.
- Staff 257: *2.* Measures 521-522.
- Staff 258: *cres.* Measures 523-524.
- Staff 259: *rt.* Measures 525-526.
- Staff 260: *1.* Measures 527-528.
- Staff 261: *2.* Measures 529-530.
- Staff 262: *cres.* Measures 531-532.
- Staff 263: *rt.* Measures 533-534.
- Staff 264: *1.* Measures 535-536.
- Staff 265: *2.* Measures 537-538.
- Staff 266: *cres.* Measures 539-540.
- Staff 267: *rt.* Measures 541-542.
- Staff 268: *1.* Measures 543-544.
- Staff 269: *2.* Measures 545-546.
- Staff 270: *cres.* Measures 547-548.
- Staff 271: *rt.* Measures 549-550.
- Staff 272: *1.* Measures 551-552.
- Staff 273: *2.* Measures 553-554.
- Staff 274: *cres.* Measures 555-556.
- Staff 275: *rt.* Measures 557-558.
- Staff 276: *1.* Measures 559-560.
- Staff 277: *2.* Measures 561-562.
- Staff 278: *cres.* Measures 563-564.
- Staff 279: *rt.* Measures 565-566.
- Staff 280: *1.* Measures 567-568.
- Staff 281: *2.* Measures 569-570.
- Staff 282: *cres.* Measures 571-572.
- Staff 283: *rt.* Measures 573-574.
- Staff 284: *1.* Measures 575-576.
- Staff 285: *2.* Measures 577-578.
- Staff 286: *cres.* Measures 579-580.
- Staff 287: *rt.* Measures 581-582.
- Staff 288: *1.* Measures 583-584.
- Staff 289: *2.* Measures 585-586.
- Staff 290: *cres.* Measures 587-588.
- Staff 291: *rt.* Measures 589-590.
- Staff 292: *1.* Measures 591-592.
- Staff 293: *2.* Measures 593-594.
- Staff 294: *cres.* Measures 595-596.
- Staff 295: *rt.* Measures 597-598.
- Staff 296: *1.* Measures 599-600.
- Staff 297: *2.* Measures 601-602.
- Staff 298: *cres.* Measures 603-604.
- Staff 299: *rt.* Measures 605-606.
- Staff 300: *1.* Measures 607-608.
- Staff 301: *2.* Measures 609-610.
- Staff 302: *cres.* Measures 611-612.
- Staff 303: *rt.* Measures 613-614.
- Staff 304: *1.* Measures 615-616.
- Staff 305: *2.* Measures 617-618.
- Staff 306: *cres.* Measures 619-620.
- Staff 307: *rt.* Measures 621-622.
- Staff 308: *1.* Measures 623-624.
- Staff 309: *2.* Measures 625-626.
- Staff 310: *cres.* Measures 627-628.
- Staff 311: *rt.* Measures 629-630.
- Staff 312: *1.* Measures 631-632.
- Staff 313: *2.* Measures 633-634.
- Staff 314: *cres.* Measures 635-636.
- Staff 315: *rt.* Measures 637-638.
- Staff 316: *1.* Measures 639-640.
- Staff 317: *2.* Measures 641-642.
- Staff 318: *cres.* Measures 643-644.
- Staff 319: *rt.* Measures 645-646.
- Staff 320: *1.* Measures 647-648.
- Staff 321: *2.* Measures 649-650.
- Staff 322: *cres.* Measures 651-652.
- Staff 323: *rt.* Measures 653-654.
- Staff 324: *1.* Measures 655-656.
- Staff 325: *2.* Measures 657-658.
- Staff 326: *cres.* Measures 659-660.
- Staff 327: *rt.* Measures 661-662.
- Staff 328: *1.* Measures 663-664.
- Staff 329: *2.* Measures 665-666.
- Staff 330: *cres.* Measures 667-668.
- Staff 331: *rt.* Measures 669-670.
- Staff 332: *1.* Measures 671-672.
- Staff 333: *2.* Measures 673-674.
- Staff 334: *cres.* Measures 675-676.
- Staff 335: *rt.* Measures 677-678.
- Staff 336: *1.* Measures 679-680.
- Staff 337: *2.* Measures 681-682.
- Staff 338: *cres.* Measures 683-684.
- Staff 339: *rt.* Measures 685-686.
- Staff 340: *1.* Measures 687-688.
- Staff 341: *2.* Measures 689-690.
- Staff 342: *cres.* Measures 691-692.
- Staff 343: *rt.* Measures 693-694.
- Staff 344: *1.* Measures 695-696.
- Staff 345: *2.* Measures 697-698.
- Staff 346: *cres.* Measures 699-700.
- Staff 347: *rt.* Measures 701-702.
- Staff 348: *1.* Measures 703-704.
- Staff 349: *2.* Measures 705-706.
- Staff 350: *cres.* Measures 707-708.
- Staff 351: *rt.* Measures 709-710.
- Staff 352: *1.* Measures 711-712.
- Staff 353: *2.* Measures 713-714.
- Staff 354: *cres.* Measures 715-716.
- Staff 355: *rt.* Measures 717-718.
- Staff 356: *1.* Measures 719-720.
- Staff 357: *2.* Measures 721-722.
- Staff 358: *cres.* Measures 723-724.
- Staff 359: *rt.* Measures 725-726.
- Staff 360: *1.* Measures 727-728.
- Staff 361: *2.* Measures 729-730.
- Staff 362: *cres.* Measures 731-732.
- Staff 363: *rt.* Measures 733-734.
- Staff 364: *1.* Measures 735-736.
- Staff 365: *2.* Measures 737-738.
- Staff 366: *cres.* Measures 739-740.
- Staff 367: *rt.* Measures 741-742.
- Staff 368: *1.* Measures 743-744.
- Staff 369: *2.* Measures 745-746.
- Staff 370: *cres.* Measures 747-748.
- Staff 371: *rt.* Measures 749-750.
- Staff 372: *1.* Measures 751-752.
- Staff 373: *2.* Measures 753-754.
- Staff 374: *cres.* Measures 755-756.
- Staff 375: *rt.* Measures 757-758.
- Staff 376: *1.* Measures 759-760.
- Staff 377: *2.* Measures 761-762.
- Staff 378: *cres.* Measures 763-764.
- Staff 379: *rt.* Measures 765-766.
- Staff 380: *1.* Measures 767-768.
- Staff 381: *2.* Measures 769-770.
- Staff 382: *cres.* Measures 771-772.
- Staff 383: *rt.* Measures 773-774.
- Staff 384: *1.* Measures 775-776.
- Staff 385: *2.* Measures 777-778.
- Staff 386: *cres.* Measures 779-780.
- Staff 387: *rt.* Measures 781-782.
- Staff 388: *1.* Measures 783-784.
- Staff 389: *2.* Measures 785-786.
- Staff 390: *cres.* Measures 787-788.
- Staff 391: *rt.* Measures 789-790.
- Staff 392: *1.* Measures 791-792.
- Staff 393: *2.* Measures 793-794.
- Staff 394: *cres.* Measures 795-796.
- Staff 395: *rt.* Measures 797-798.
- Staff 396: *1.* Measures 799-800.
- Staff 397: *2.* Measures 801-802.
- Staff 398: *cres.* Measures 803-804.
- Staff 399: *rt.* Measures 805-806.
- Staff 400: *1.* Measures 807-808.
- Staff 401: *2.* Measures 809-810.
- Staff 402: *cres.* Measures 811-812.
- Staff 403: *rt.* Measures 813-814.
- Staff 404: *1.* Measures 815-816.
- Staff 405: *2.* Measures 817-818.
- Staff 406: *cres.* Measures 819-820.
- Staff 407: *rt.* Measures 821-822.
- Staff 408: *1.* Measures 823-824.
- Staff 409: *2.* Measures 825-826.
- Staff 410: *cres.* Measures 827-828.
- Staff 411: *rt.* Measures 829-830.
- Staff 412: *1.* Measures 831-832.
- Staff 413: *2.* Measures 833-834.
- Staff 414: *cres.* Measures 835-836.
- Staff 415: *rt.* Measures 837-838.
- Staff 416: *1.* Measures 839-840.
- Staff 417: *2.* Measures 841-842.
- Staff 418: *cres.* Measures 843-844.
- Staff 419: *rt.* Measures 845-846.
- Staff 420: *1.* Measures 847-848.
- Staff 421: *2.* Measures 849-850.
- Staff 422: *cres.* Measures 851-852.
- Staff 423: *rt.* Measures 853-854.
- Staff 424: *1.* Measures 855-856.
- Staff 425: *2.* Measures 857-858.
- Staff 426: *cres.* Measures 859-860.
- Staff 427: *rt.* Measures 861-862.
- Staff 428: *1.* Measures 863-864.
- Staff 429: *2.* Measures 865-866.
- Staff 430: *cres.* Measures 867-868.
- Staff 431: *rt.* Measures 869-870.
- Staff 432: *1.* Measures 871-872.
- Staff 433: *2.* Measures 873-874.
- Staff 434: *cres.* Measures 875-876.
- Staff 435: *rt.* Measures 877-878.
- Staff 436: *1.* Measures 879-880.
- Staff 437: *2.* Measures 881-882.
- Staff 438: *cres.* Measures 883-884.
- Staff 439: *rt.* Measures 885-886.
- Staff 440: *1.* Measures 887-888.
- Staff 441: *2.* Measures 889-890.
- Staff 442: *cres.* Measures 891-892.
- Staff 443: *rt.* Measures 893-894.
- Staff 444: *1.* Measures 895-896.
- Staff 445: *2.* Measures 897-898.
- Staff 446: *cres.* Measures 899-900.
- Staff 447: *rt.* Measures 901-902.
- Staff 448: *1.* Measures 903-904.
- Staff 449: *2.* Measures 905-906.
- Staff 450: *cres.* Measures 907-908.
- Staff 451: *rt.* Measures 909-910.
- Staff 452: *1.* Measures 911-912.
- Staff 453: *2.* Measures 913-914.
- Staff 454: *cres.* Measures 915-916.
- Staff 455: *rt.* Measures 917-918.
- Staff 456: *1.* Measures 919-920.
- Staff 457: *2.* Measures 921-922.
- Staff 458: *cres.* Measures 923-924.
- Staff 459: *rt.* Measures 925-926.
- Staff 460: *1.* Measures 927-928.
- Staff 461: *2.* Measures

with both hands an octave higher.

1373 - 3

59

1373 - 5

# LITTLE RED RIDING HOOD.

Waltz.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto.  $\text{d} = 80$ .

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

N. B. Heed the change of fingering.

1669-3

Entered Stationers Hall.

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## FOR THEE.

(FÜR DICH.)

H. W. Petrie.

Translation by H. Hartmann.

Moderato  $\text{♩} = 80$ .

2. Kling - et, ihr Lie - der, wo ste euch vermit - Nur  
 1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. Yon - der the stars in their splendor ap - pear Their  
 2. Here 'neath your win - dow my heart sing a song For

2. dir sind sie be - stimmt,..... Die al - le Welt für mich er - füllt, Von  
 1. lass mein Lied hin - ein!..... Du bist des Her - zen's Son - nen - scheine, Sein

1. vig - ills long to keep..... The night in - gale sings ten - der - ly, All  
 2. none but you to hear..... I love but you my own true love, And

2. der mir Won - ne quillt,..... Um - tanz - ten Träu - me dich eh' ich sang, Sich  
 1. hell - ster E - del - stein..... Und lä - gen Wel - ten zu Fü - ssen mir, Ich

1. na - ture sinks in sleep..... But rest - less, love, do I seek your bow'r, And  
 2. I pro - claim it hero..... If dreams you courted be - fore I came, I

2. stets mein Bild ü - ber al - le schwang, Dies Glück hat nun mein Herz beschwingt Und im  
1. thet - le the - ber den Gram mit dir, Er - trüg' ver - eint mit dir die Noth In der

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Und  
1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut .... Und  
1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut .... Und  
cres.

singt vor Ju - bel laut..... Ge - fun - den hab' ich

1. lov - er maid is nigh..... I'm wait - ing, wait - ing,  
2. found my love at last..... Ah! bliss - ful meet - ing

cres.

mei - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee..... I'm wait - ing, wait - ing,  
2. dear - est thou art mine..... Ah! bliss - ful meet - ing

mei - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee..... I'm wait - ing, wait - ing,  
2. dear - est thou art mine..... Ah! bliss - ful meet - ing

meines Herzens Lieb..... Ge-fun-den hab' ich mein Lieb, mein Herzens Lieb.....

1. waiting love for thee..... In wait-ing, wait-ing, I'm wait-ing love for thee.....  
 2. dearest thou art mine..... Ah! bliss-ful meet-ing, for

2. Lieb, mein Herzens Lieb.....

2. love now thou art mine.....

Inscribed to Miss Gertrude Inelda Moore.

## THY GOLDEN GLORY KEEP.

Words by JESSIE BEATTIE THOMAS.

CHARLES JACOB KUNKEL.

Moderato.  $\text{♩} = 72$ .

Stay thou, sweet day, do not de - part;  
 Thou hold'st all of life.....that is dear;

BII<sup>2</sup> - 5

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CLOSING.

Thy beams, thy dreams yet are too short;

CLOSING.

Ah, yet remain I pray thee linger here. Thy

*Con espressione.*

golden glory keep, thy splendor lock with in the clouds that they may

hold thee yet a while, Ah, precious day, ah, blessed day. Ah,

*Con calore.*

stay, my prayers implore thee! stay, my soul adores thee!

When thou dost depart thou tak'est all my hope, my heart. The

*a tempo.*

sigh-ing, dy-ing winds sweep thy brow;

*a tempo.*

Shades of night en-cir-cle thee now -

*Poco a Poco cresc.*

Ah no, leave not, still show thy face;

*Poco a Poco cresc.*

*tridentes.*  
*rit.*  
*dim.*  
 All the stars in heav-en shin-ing can-not e - qual thee nor fill thy

*ad lib.*  
*CRESC.*  
 place. My all fare - well, loved day, fare-

*well*  
*ff*  
*CRESC.*

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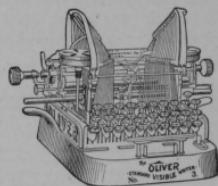
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# WILHELM GERICKE.

The Boston Symphony Orchestra conductor, Mr. Wilhelm Gericke, was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew, and carelessness of dress was never a hobby with him. His appearance is distinctly military; well built, of middle height, straight and broad shouldered, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp grizzled beard parted in the middle with scrupulous exactness, a military mustache and a firm well modeled nose complete the illusion. But the musician is seen in the broad, white brow, and the wide eyes which, although they can snap fire when occasion demands, are customarily soft and mild. The exactitude and precision which characterize him are exemplified not only in his carriage but in his clothes. Unlike many great musicians, Mr. Gericke is a man faultlessly dressed. As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be. He wastes no energy and strength in superfluous gestures. His beat is vigorous, exact, but never exaggerated. He rarely summons his left hand to aid his right and he lifts his orchestra to a mighty fortissimo with hardly an apparent effort. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. It is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica" which the orchestra has played under his direction at least a hundred times. With Gericke nothing which is "just as good" will answer. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance. Mr. Gericke is a man of decided personal charms. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence, but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent, he has been convinced that the great men of the past have not outlived their usefulness.

EMMA ALBANI will retire from the stage after a career rivaling that of Patti. She made her first appearance in opera in 1870, and sang in New York in opera for the last time in 1891. She never found it difficult until last spring to get three English engagements a week for more than \$1,000 an appearance.

## CASE TO THE POINT.

**A** As an example of the ridiculous fad of studying in Europe, and the undue attention that is given to students homeward bound, there is, says the *Musical Standard*, a case to the point in the person of Alexander Schmidt, of Milwaukee, Wis. The papers of that city hail his return with pictures and articles as if he were a master.

The papers say he was away two years, studying under "the best European masters." The latter is quite true, for he studied the past year under Jan Van Oordt, at Brussels. But what would the Milwaukee papers say if Schmidt had studied with Mr. Van Oordt in Chicago? Probably not even a line of comment would have been accorded him. Mr. Van Oordt is now in a position to be appreciated, but he is the same masterly player, the same artist and the same gentleman, who, two years ago, gave four violin recitals in Chicago (playing twelve of the greatest concertos for the violin) to audiences that in size were a disgrace to the city, though wildly appreciative. In Europe the recitals were better known than in Chicago, and two months later, while in Brussels, Mr. Van Oordt was offered, and accepted a professorship at the conservatory. Then there suddenly developed much appreciation of his art in Chicago, and regret that he was to leave this country, and several pupils followed him to Brussels; some who had studied with him and really knew his worth; others who probably never would have considered him had he remained in this country. This is not flattering to the discerning power of our musical people. As long as the public estimates musicians by consulting their geography; locates the man on the map and then tags him accordingly, instead of knowing him for his art, the musicians will be underestimated in this country, and the only way to gain applause will be to go and drink beer in Berlin, wine in Paris and dine in London.

It is the American students, anyway, who give the teachers of Europe half their support, so if they would remain in their own country the "musical atmosphere" would blow over the sea and locate somewhere on this side; wherever our government might be induced to establish a national school of music, which would be the only institution that could gain the confidence of the public. At any cost, it would save millions of dollars every year from being spent abroad, and hundreds of ruined lives of students who have not the physical or moral strength to endure the hardships that follow when funds are insufficient and the studies too severe. Of the students who go abroad not one in a hundred returns with hopes realized —many never return.

Musical institutions in this country have not the confidence of the public (nor have the independent teachers), that a national school would awaken. It is often pointed out that the teachers of Europe are more artistic and less

grasping than members of the American fraternity, and while this has been partly true in the past, it is not so to-day, and it only needs some big institution, under government control (as in Europe) to gain the confidence of musical people and stop the fad of studying abroad.

The famous violinist, Jan Kubelik, has returned to our shores, his playing showing a marked advance towards assured artistic development. He retains the poetic charm which graced his performance on the occasion of his last visit to America, and the American musical public, well remembering his striking ability on this occasion, proved by their presence in ample numbers their appreciation of his striking talents and strong personality.

His debut on his present trip was at Carnegie Hall, which was crowded with musical enthusiasts. Even the home attractions of a Thanksgiving night could not keep his admirers away from Carnegie Hall.

They found Kubelik unchanged in appearance. Fancy might deem him somewhat more mature than when he was last heard here, and we knew that he was so; yet there was no change in the wild chrysanthemum locks or in the virility and variety of his playing. He displayed his talents in Mozart's "Concerto in D major," fully appreciating and interpreting the melodious formality and dignified grace of the satisfying composition, a "concerto in D major," by Wieniawski, also found admirable treatment, while technical skill was shown in Weber's "Perpetuum Mobile" (originally written for the piano-forte), which created an absolute excitement among its listeners as an example of the complete overthrow of technical difficulties. Kubelik's other contribution to his varied program were the "Campanella," from Paganini's B minor concerto, an arrangement by Wilhemj of a Chopin nocturne, Bazzini's "Ronde des Lutins," and Schumann's ever favorite and popular "Traumerei." Some of these were given in response to calls for encores.

Few prima donnas could boast of a greater tribute of floral offerings than was received by Kubelik at this brilliant concert. It fully proved his popularity with the admirers of the highest class violin playing.

WORK—sound work, should be the method of every teacher, of every pupil. Character expresses itself in work. As a writer has truly said, no one can hope to gain the force of a strong life whose work does not bear the impress of inward honesty, which is so much a part of the nature that every piece of work is done as if in it lay the whole duty of life. Longfellow has reminded us that in older times builders fashioned every detail with the greatest care, because the gods see everywhere. An honest man does his whole work honestly, not because it is to be supervised and examined, but because he is incapable of doing it any other way.

# KUNKEL'S MUSICAL REVIEW, JANUARY, 1906

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